5: Léry--569 (1557-1558) 1906 Tupinamba
116, 285, 415

"Moreover, (as I have elsewhere said) the Barbarians have Gourds, and other kindes of fruits, which they divide, and make hollow, and they use them in stead of Cups, (which they call Coui) and other vessels of divers uses. They have also Panniers, large and meane, and likewise Baskets, very finely made of bul-rushes, or yellowish grasse, not much differing from Wheaten straw. These they call Panacon, and in them they put Meale and other things which they thinke good."

6: Abbeville--115v (1611) 1614 Tupinamba
116, 285, 531

...the others [MC: who helped construct the chapel] made mats of palm [pindo] leaves, which are so well woven and twined in squares and various figures, that they are pleasant to see.

8: Soares de Souza--38 (1570-87) 1851 Tupinamba
116, 501, 285

The Caite Indians made crafts with a long straw, like the mats of tabua which are made in Santarem. They call them piperi. They tied up this straw with lianas (timbó) into bundles. By fastening these bundles to sticks they made a kind of craft on which ten to twelve Indians could place themselves and paddle very well. On such crafts they fought against the Tupinamba of the Rio S. Francisco. Sometimes these crafts were so big that they used them along the coast attacking the Tupinamba near Bahia, fifty leagues away.

8: Soares de Souza--319 (1570-87) 1851 Tupinamba
116, 285, 415

The Tupinamba do not have other industries than making baskets of palm leaves and other containers with the same leaves according to their usage. They make bows and arrows and some with straw sheaths in white and black, very artfully constructed. They make baskets of sticks which they call sambura and other containers woven like baskets of rattan-cane.

19: Métraux--248 E-4 (no date) 1928 Tupinamba-1-2
116, 285, 415

The materials most frequently employed [by the Tupinamba ] for weaving baskets were the lianas of cipó and timbo which the Tupinamba split in four lengthwise. The thongs thus obtained had the appearance and consistence of rattan which led some of the ancient authors to believe that a variety of this plant existed in the country and was used by the basketmakers. It is moreover probable that the sticks of wood, or the reeds entered into the fabrication of the panacu, more or less rough, of the basket cages in which the captured crayfish were kept and of certain sieves [cribles] which Claude d'Abbeville says were made of the branches of trees (?).

The baskets of palm leaves are mentioned by various authors; they must have had a purely temporary character. I have already spoken of the impermeable sacks made with the leaves of a plant called caeté in which they carried the flour for war.

The Tupinamba had baskets of all sizes. Their [250] shape, generally rectangular, is known to us only from the reproductions which we possess of old drawings. A drawing of Staden shows two women carrying a shoulder basket [hotte], high and narrow which resembles ours. In Nieuhofs, one can see similar ones.

In the works on the Tupinamba there is no information on their basketry technique whose delicacy and finish, however, receives much praise. They admired especially the caramenos in which they keep their feathers and their most precious possessions. This hiatus of all precise detail is filled by the painting of Eckhout representing a

19: Métraux--248 E-4 (no date) 1928 Tupinamba-2
116, 285, 415

Tupinamba woman who is holding a pacara on her head. The drawing is remarkably clear, no detail escapes the sight. One can distinguish without difficulty the twigs which constitute the web passing successively over and under those which constitute the skipping each time a varying number. By mingling white switches with black, they have obtained two bands of mosaic which cross diagonally the widest side of the basket. The upper border is reinforced by a liana or a switch of rattan. In the same painting one can note among the various objects contained in the panacu an oblong object, more or less rectangular which seems to be enveloped by a fibrous material and whose form and aspect are identical to those of a campa basket in the Museum of Goteborg (21.10.133). This latter is composed of reeds twisted and completely covered with vegetal fibers. In addition it is surrounded with a net with a large square mesh which one can also distinguish around the basket in the painting of Eckhout.

The technique of these baskets belongs then to the first classificatory type established by Max Schmidt for South American basketry. It is wide-spread in all the tropical regions of the continent, and, as far as I could discover, in use among all the Tupi-Guarani tribes.